

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

PHILANTHROPY
November/December 2011

CLEVELAND ART



Dear Members,

With the Cleveland Museum of Art's centennial on the horizon in just a few short years, the foundations laid by our founders, the regional and international vitality and strength of today's museum, and the excitement for the next 100 years are converging to make this point in time unparalleled in our history.

In this special philanthropy issue, director David Franklin conveys his vision for the museum's future and the impact that it has had and continues to have in both the region and in the world of art. That vision is grounded in the individual and collective strengths of generations of supporters whose knowledge, experience, time, passion, and generosity have enabled the museum to become a world-renowned institution. So it is especially fitting that this issue includes a salute to those who have given their support over the past year.

The world of philanthropy, "love of humankind," has changed significantly since the days when Cleveland industrialists Hinman B. Hurlbut, John Huntington, and Horace Kelley bequeathed money for an art museum, and Jeptha H. Wade II the land on which to build it. Although we are indeed fortunate that the endowments established by these founders continue to support the museum, we must rely on the generosity of benefactors of all levels to maintain the highest margin of excellence.

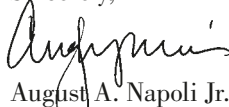
We are on the cusp of a new era in philanthropy in which the ways that people show they care and get involved are radically changing. Their work is characterized by innovation, leverage, empowerment, and lasting change. What they all have in common is that they measure success not solely in dollars and cents, but in lives changed and communities and societies transformed, which is, of course, a key part of the vision and mission of the Cleveland Museum of Art.

As we approach our second hundred years, we can no longer be content to be an island of excellence. We aim to be a bridge to the surrounding community and literally to the world. As the centerpiece of northeast Ohio culture and a magnet for talent, we will be a catalyst in building relationships and bringing people together to effect change—or as David says on page 7, to "physically or metaphorically bring the art out, to spark engagement, enlightenment, and enthusiasm." The transformational impact of generations of thoughtful and generous giving fuels that activity and enables the dreams of philanthropic pioneers Hurlbut, Huntington, Kelley, Wade, and generations of others past, present, and future to flourish, elevating the museum and the entire region.

In the coming months you'll be reading and hearing much more about new examples of such generosity—like Fred and Laura Bidwell's partnership with the museum to establish a groundbreaking west side presence (see page 6), or the late John and Maxeen Flower, longtime benefactors whose significant gift of Indian and Southeast Asian art is a truly wonderful legacy that will delight thousands of museum visitors (learn more in the upcoming March/April issue), and a host of others.

We are forever grateful for the foresight and commitment of all whose passion for philanthropy established one of the world's greatest museums, and for all whose continuing generosity will sustain and nurture it in the years ahead.

Sincerely,



August A. Napoli Jr.

Deputy Director & Chief Advancement Officer

CLEVELAND ART

Cleveland Art: The Cleveland Museum of Art Members Magazine

Vol. 51 no. 6, November/December 2011
(ISSN 1554-2254). Published bimonthly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797.
POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106.
Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Questions? Comments?

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PROGRAMS IN THE ARTS



For All the People Forever

After an eventful year at the helm of the Cleveland Museum of Art, director David Franklin shares his vision



Above and Cover:
The Muse of the Museum Antonio Canova's 1816 marble statue *Terpsichore Lyran* (the ancient Greek muse of lyric poetry) occupies a place of honor in the rotunda, the focal point of this house of muses (Leonard C. Hanna Jr. Fund 1968.212).

I remember visiting the Cleveland Museum of Art when I was an undergraduate: the Cleveland Museum of Art is both an obligatory experience and a deeply inspiring one. I never dreamed that I would return here years later to lead this storied institution. Having now had the opportunity to explore our collection, to see the progress of our renovation, and to work with our fabulous staff and volunteer leadership, I am even more convinced that this great museum sits at a unique moment of promise and possibility. With a renovation fully complete in 2013 and a centennial approaching in 2016, I am thrilled not only to reintroduce the Cleveland Museum of Art, but to reshape it. I feel that this museum is ready to once again assert itself upon the world of art. I can think of no greater honor, no more opportune moment, and no task more exciting than the one we now have: to wake this sleeping giant!

Dedicated in 1916 “for the benefit of all the people forever,” the Cleveland Museum of Art has become a pilgrimage site for scholars, a must-visit for art lovers, and a point of introduction and inspiration for novices. It is also a defining element of this great city: an economic engine, a magnet for talent, and a cultural institu-

tion supported by the community around which the region can rally. All of this is the Cleveland Museum of Art.

The museum approaches its centennial from a position of strength, with a comprehensive collection, a transformed physical space, dedicated volunteer leadership, engaged membership, and a pioneering vision for its second century. One of the distinguishing characteristics of the Cleveland Museum of Art is that, unlike many of its peer museums, Cleveland

rarely acquired collections. Instead of being compelled to accept into the museum’s catalog the personal collections of benefactors (which tends to imbalance institutions), past leaders set off in search of individual works of art—pieces without equal—and brought them home. The museum’s devoted board members and philanthropists supported the directors and the curators in that quest. As a result, the museum today is home to a constellation of masterpieces, works that de-

fine their medium, that define our experience of art. Walking through the galleries, visitors encounter one masterpiece after another.

In 1892, J. H. Wade II donated the land on which the museum would eventually be built, stipulating the property be used to build an art museum “for the benefit of all the people forever.”



**Gardener's
House at Antibes**

1888. Claude
Monet (French,
1840–1926). Oil on
canvas; 91.1 x 118.4
cm. Gift of Mr. and
Mrs. J. H. Wade
1916.1044

With this magnificent foundation in place, my pledge with each new acquisition is to acquire something that supersedes what is already on display. This is not about expanding the collection for the sake of expansion. Our work is about refining the collection for the sake of excellence.

The Cleveland Museum of Art has set the standard across many different areas of its collection. The museum's 1930 exhibition of Chinese art prompted *Burlington* magazine to call it "an impressive warning to the cities of the Atlantic coast that they must keep pace with the work that is being done at the great inland centers." More than 80 years later, those words still ring true—and not just for the Asian collection.

The collection of modern European painting and sculpture contains some of the signature pieces of the 19th and 20th centuries. The museum's Renaissance and baroque masterpieces include iconic works by Caravaggio, Poussin, Hals, Murillo, Rubens, Van Eyck, Rembrandt, and El Greco. The relatively young photography collection already reaches back to the origins of the medium itself, with highlights from some of its greatest practitioners including Baldus, Frith, Atget, Stieglitz, Bourke-White, Cartier-Bresson, Strand, and Avedon. The ancient Near Eastern collection includes the 5,000-year-old *Stargazer*, a treasure not only of human art, but of human history. And the Greek and

Roman collection contains world-famous artifacts like the sculpture *Apollo Sauroktonos*. Few collections can boast the Cleveland Museum of Art's concentration of quality, rarity, and worldwide renown. Cleveland also is home to a "hidden museum" of works on paper that include drawings by Michelangelo, Raphael, and Dürer, among many others.

The museum continues to acquire singular works and upgrade the collection whenever our curators discover objects even stronger than those that are on view. The museum is also committed to collecting great works of contemporary art, and has been since its 1916 acquisition of Monet's *Gardener's House at Antibes*, a time when Monet was still alive and still contemporary. That tradition continues, with a commitment to collecting the works of today that will be similarly viewed as classics tomorrow.

The word *museum* comes from the Greek word for a temple dedicated to the muses: lyric, epic, and religious poetry, history, astronomy, dance, music, comedy, and tragedy. Each of those muses can be found in the museum's collection. One of them greets visitors at the entrance of the magnificent 1916 rotunda. She is *Terpsichore Lyran*, the muse of lyric poetry, a 19th-century Antonio Canova sculpture. She stands on the museum's most sacred ground, its original entrance and central chamber. In undergoing a renovation that leaves no part

**Study for the Nude
Youth over the
Prophet**

Daniel 1510–11.

Michelangelo
Buonarroti (Italian,
1475–1564). Red and
black chalk on pa-
per; 34.3 x 24.3 cm.
Gift in Memory of
Henry G. Dalton by
his nephews George
S. Kendrick and
Harry D. Kendrick
1940.465.a

of the museum untouched—and represents the largest cultural project in the history of the state of Ohio—the Cleveland Museum of Art is able to give each of those muses an inspirational home.

The museum's \$350 million renovation of its physical spaces, which began in 2005, will be complete in 2013. This renovation represents much more than a redesign of the Cleveland Museum of Art; it's both a reaffirmation and a redefinition. Rafael Viñoly's design reaffirms the original vision of the museum's founders by restoring the original 1916 building to its native place at the heart of the museum, the "jewel in the crown" of its campus. Integrating the entire campus is a glass-canopied central atrium—an expansive, majestic space for reflection, discourse, and awe. What better home for Urania, the muse of astronomy? We will fill this atrium, and the museum that surrounds it, with art, music, performance. We will fill it with life.

The 1971 north building by Marcel Breuer has been totally renovated. Two new additions, east and west wings, flank these landmark structures. Each wing ends in a dramatic glass-box gallery that provides panoramic views

of the museum's park-like setting, and enticing glimpses into the museum's public spaces.

The renovated museum includes an additional 35,000 square feet of gallery space and 20,000 square feet of educational space. Facilities for conservation and storage have been modernized. Classrooms, library quarters, distance-learning studios, auditoriums, and lecture halls have all been renovated, restored, or improved. Brand-new spaces for education and public engagement recommit the museum to its mandate to open the world of art "for the benefit of all the people forever."

A great museum is not a stagnant one. The Cleveland Museum of Art is also home to performing arts. In 1918, only two years after the museum's dedication, the board of trustees decided to include music programs among museum activities—possibly the first time any of America's great museums had built a performing arts department with the

expectation that it would be equal in status to the visual arts departments.

Today, the Cleveland Museum of Art maintains an expansive performing arts program, filling the halls with performances, music, dance, and life. The museum has brought to Cleveland some of the 20th century's most eminent composers and artists, including Béla Bartók, Nadia Boulanger, Maurice Ravel, and Ottorino Respighi. With new, inspirational spaces for music, dance, and theater, the renovated museum promises to be an even more dynamic and welcoming home for the performing arts.

The acquisition of the *Icon of the Mother of God and Infant Christ (Virgin Eleousa)* fulfills a longstanding collecting priority within the museum's medieval art department. Although painted icons are

among the most characteristic examples of Byzantine art, this distinctive tradition has not been represented in the collection until now. This particular acquisition is also rare in that it can be attributed to a specific icon painter, Angelos Akotantos (died c. 1450), who signed as many as 30 icons and to whom an additional 20 are reliably attributed (including this work). Icons of this importance rarely appear on the market, and this painting stands out as one of the most significant to enter an American museum collection in recent years.

Its restoration for display serves as a metaphor for the museum's overall restoration. Before being unveiled to the public, the work of art was x-rayed and the cy-press wood on which it is painted strengthened. It will be examined, photographed, and cleaned before taking its place among complementary works in the museum's collection, including Italian gold-ground paintings. The Cleveland Museum of Art as a whole has undergone a similar process, with the museum's "canvas"—its buildings—strengthened by renovation and new construction. The collection, like the Akotantos, has been meticulously evaluated to take into account how art interacts with other art. And just as the icon expresses a timeless bond between mother and child, the museum's hope is that works like this, when put on display, will further intensify the bond between institution and community.

Nothing can replace the physical, emotional experience of standing before a work of art, engaging with it, and encircling it. Authenticity can't be replaced by technology. But it can be enhanced by it. The Cleveland Museum of Art's goal is to be a great museum, not a vault. That is why the museum strives to serve as a bridge to the surrounding community (our partnership to establish the Transformer Station, described below,



LOANS

The museum loans dozens of works from its permanent collection to the world's finest institutions each year. Recent recipients have included:

British Museum, National Gallery, Royal Academy of Arts, and Tate Modern, London

Museo del Prado, Madrid

Rijksmuseum, Amsterdam

Musée du Louvre and Musée d'Orsay, Paris

Beijing World Art Museum

Seoul Olympic Museum of Art

Kyoto National Museum

Mori Arts Center, Tokyo

Vancouver Art Gallery

National Gallery of Canada, Ottawa

Montreal Museum of Fine Arts

J. Paul Getty Museum and LA County Museum, Los Angeles

Art Institute of Chicago

National Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC

Metropolitan Museum of Art and Museum of Modern Art, New York

Museum of Fine Arts, Boston

is a prime example), and to the world. The museum has always strived to connect with its public—and not just by keeping admission free. The Armor Court was deliberately chosen as a major collection for the museum because so many Cleveland residents were steelworkers at that time.

The museum operates educational programs designed for a range of audiences, with educational offerings from every age and for every age. The museum is proud of its role as the “art history classroom of Cleveland.” The current renovation establishes a physical commitment to that ideal: the main entrance of the museum houses a 13,000-square-foot interactive center to excite, educate, and engage visitors. Innovative and interactive displays will allow visitors to map their own journey through the museum, educate them about works of art they have seen, and deepen and enrich the entire visitor experience.

American museums in total earned income. The only thing that rivals the museum’s impact in the region is its impact in the world of art.

The museum is a world leader in art acquisition, with a \$12 to \$14 million annual acquisition budget. Only a few museums in North America acquire as much art in any given year as the Cleveland Museum of Art. Given the strength of the museum’s collection and its robust acquisitions, it’s no surprise that it ranks fourth among American museums in the total value of the art it owns—and the top three are much larger institutions, which attests to the extraordinary quality of Cleveland’s collection object for object.

The Cleveland Museum of Art maintains the third-largest art research library in the United States. The In-galls Library (which also houses the museum archives) is a noncirculating library of over 456,000 volumes.



Transformative
Councilman Joe Cimperman addresses a press conference in the space that will become the Transformer Station. Looking on, left to right: director David Franklin, Cleveland mayor Frank Jackson, County Executive Ed FitzGerald, and Fred and Laura Bidwell

Great museums and great cities don’t exist, indeed cannot exist, without one another. A museum must be more than just the tenant of a city—museum and city must be partners. That is why the Cleveland Museum of Art is proud of its economic impact, and is currently considering new ways to make the institution even more regionally relevant and internationally significant in the days ahead.

Arts and cultural organizations employ more than 4,000 people in Cuyahoga County and generate approximately \$1.3 billion in annual economic activity. The Cleveland Museum of Art is responsible for a significant portion of that. The museum has an annual operating budget of \$38 to \$42 million, has 357 employees, and currently employs 150 building trades workers, pumping an additional \$10 million per year into the economy as part of its expansion program. The museum also earned \$1.8 million through its ticketed exhibitions and other concessions, which places it in the top 20 percent of

A NEW WEST SIDE PRESENCE

In September the museum held a press conference to announce a new project designed to bring a permanent museum presence to the west side of Cleveland. A former transformer station built in 1924 at 1460 West 29th Street in Cleveland’s Ohio City neighborhood will be adapted into a flexible gallery space for contemporary art and photography. Initially owned and operated by the Fred and Laura Ruth Bidwell Foundation, the space will be called, appropriately enough, the Transformer Station. The foundation and the museum share the space on an annual basis for six months each. The Bidwell Foundation has promised the Transformer Station facility and property as a future gift to the museum in 15 years.



These works illuminate the history, provenance, and scholarship surrounding the museum’s collection. The library provides images for study and publication, and the library staff provides research consultation.

I can see our library, through the scholars that gather there and the students who benefit from this prestigious environment, becoming a classroom for the nation, an American Alexandria, if you will. We should seek to be a place of learning that attracts scholars and encourages the production of scholarly work. The museum library has the potential to become the capital of a republic of letters, attracting great scholars and global partnerships and ushering forth the highest quality of publication—whether on the web or in printed form.

Just as each of the world’s great orchestras exhibits a distinct—and distinctive—quality, so too do the world’s great museums. Countless curators and conservators have



Statuette of a Woman: "The Stargazer"

c. 3000 BC.
Anatolia, early
Bronze Age. Marble;
17.2 x 6.5 x 6.3 cm.
Leonard C. Hanna
Jr. Fund, John L.
Severance Fund
1993.165

trained, studied, or apprenticed at the Cleveland Museum of Art. The excellence of their subsequent work around the world has given rise to a term to describe superior conservatorship and creative curators: "Cleveland Quality." This Cleveland Quality is in evidence in many of the world's greatest collections: a higher standard of scholarship, study, and training, derived from the unparalleled quality of this museum's collection. In the years ahead, the museum will seek to expand the international impact that Cleveland-trained curators and conservators have, more firmly establishing "Cleveland Quality" throughout the world, and attracting more of the world's great talent to Cleveland.

As the museum prepares to enter its second century in 2016, the mission to benefit the broadest community in perpetuity is not just strong, it is expanding. The status of being free and open to the public will not change. But to have truly great impact requires more than simply offering no obstacles that might impede anyone wishing to walk in; it also requires that the museum physically or metaphorically bring the art out, to spark engagement, enlightenment, and enthusiasm. The museum owes its current position of strength and perpetual ability to welcome the public free of charge to the great philanthropists of previous genera-

tions, just as it owes its future strength to the support it receives today. That generosity and commitment will allow for a second century that builds on the successes of its first. Through a refined and redefined collection, a renewed and expanded physical space, greater community presence and engagement, and efforts to support more scholarship, the Cleveland Museum of Art stands ready to secure and enhance its status as a center of culture, an inspiration for the soul, a magnet for scholars, and an engine of the economy, now and for years to come.

Today the Cleveland Museum of Art can look back on a century of acquiring great art. Our founders began the museum with a promise: to serve the people of Cleveland and endure "for the benefit of all the people forever." In so doing, it grew to lead a global community of scholars and establish itself among the great museums of the world. The next 100 years begin with an affirmation of that inheritance—and a renewed commitment to those original ideals. Now we look ahead to a century of unparalleled possibility: refining our collection, advancing global scholarship, reconsecrating "Cleveland Quality" ... and redefining what it means to be one of the world's great museums. That is the promise of the museum's second century. 🏛️



Making a Mark

A Cleveland couple's new endowment supports experimentation and innovation

When Sally and Sandy Cutler moved to the Cleveland area from Milwaukee in 1986, they were introduced to the Cleveland Museum of Art like so many other new arrivals, through a particular exhibition. After visiting *The Blood of Kings*, a show of Maya art, Sally enrolled her sons in the museum's Saturday-morning art classes.

Now, after 25 years of many more museum visits, the Cutlers have established the Sarah S. and Alexander M. Cutler Director's Chair, a \$2.5 million endowment that will provide resources needed to spark innovation, support forward thinking, and fund the initiatives and priorities identified by the museum director as important to the institution's future. The endowment will ensure continued recruitment and retention of the brightest candidates for the director's position for years to come.

"Speaking on my behalf and for those directors who will succeed me in the future, this endowment will be

instrumental in propelling innovative ideas and projects off the ground and supporting important priorities that might otherwise go unfunded by the museum's annual operating budget," says CMA director David Franklin. "It will be a privilege to have the freedom to choose projects and initiatives that are experimental, that lead to novel discoveries and, ultimately, have the potential to impact the museum field. These funds provide the stability to do those things regardless of the economic forecast for the general operating budget."

Although Sally cannot pinpoint a defining moment when she and Sandy decided to commit so much of their energy and resources to the museum, she was asked to join the Museum Associates in 2001, and then joined the board of trustees in 2002. She currently serves as a board vice president and chairs its committee on trustees. In recognition of the Cutlers' significant donations to the museum's current renovation and expansion campaign, the neoclassical gallery off the rotunda in the historic 1916 building bears their name.

The new endowment allows the Cutlers to make a mark on the larger institutional initiatives and priorities determined by the director each year. While other museums endow the director's position to fund its salary and benefits, few are known to have created a discretionary fund for the director's projects and initiatives.

"Under David Franklin's exciting leadership, we felt this was the time for us to provide support that gets to the heart of the museum's mission," Sally says. "These resources should provide David and those directors after him the seed money to take calculated risks, innovate, and ultimately move the museum to new heights in its second century."

Adds Sandy: "The Cleveland Museum of Art's collection and programs have had a profound impact on our family, and our support at this time of fresh leadership, restored facilities, and bright optimism can ensure the museum continues that transformational power in the community's life." 🏛️



Sandy Cutler, Sally Cutler, and David Franklin in the Neoclassical Painting and Sculpture Gallery named in honor of the Cutlers' support of the Viñoly building project

The Philanthropic Spirit

Our thanks to the many whose support helps keep the Cleveland Museum of Art vital and free and open to the public

At the Cleveland Museum of Art, the art of philanthropy provides the gift of art to all forever. For almost 100 years, the museum has elevated the quality of life in our region and beyond through an unwavering commitment to excellence, and through the acquisition, preservation, and presentation of some of the world's greatest artistic triumphs. The museum's renowned quality also fosters for Cleveland an international prominence as a center of arts and culture.

These achievements have been possible because of the generous philanthropy of donors, the devoted friends who embrace the museum's mission to be "for the benefit of all the people forever."

The philanthropic spirit that characterizes the individuals whose names appear in the following pages distinguishes the museum and enables it to be an evolving entity guided by principles of artistic excellence and public service. Past and present donors continue to forge a foundation for the future through their generosity and vision.

On behalf of the museum's board of trustees, the director, and entire museum staff, we extend our heartfelt gratitude to all of you who have supported the museum during the last fiscal year (pledges and gifts from July 1, 2010 through June 30, 2011, unless otherwise indicated). Your continued investment in the museum will help it endure, inspiring future generations through the gift of art.

GIFTS OF ART

Swainson's Warbler

2007. Judith K. McMillan (American, b. 1945). Inkjet print; 50.8 x 39.4 cm. Gift of the Artist in honor of Tom Hinson 2010.419

Art is at the core of the Cleveland Museum of Art's mission. Since our founding, many generations of patrons and curators have contributed to building an esteemed permanent collection. We are grateful to the following donors from Cleveland and across the globe who continued this tradition and gifted works of art in the last year.



Anonymous Gift (2)
Kim Beom
Susan Berger
Fred and Laura Ruth Bidwell in honor of Tom Hinson
Watson K. Blair
John Bonebrake
Muiriel Outten
Brockman in memory of William A. and Clara Muir Outten
Jeff Brouws and Robert Mann Gallery in honor of Tom Hinson
Muriel Butkin
Linda Butler
Linda Butler in honor of Tom Hinson
Ching ho Cheng Estate
Ray W. Clarke
Joanne and Margaret Cohen
Joanne and Margaret Cohen in honor of Tom Hinson

Scott Cutler
George Diebold
John Eskenazi in honor of Dr. Stanislaw J. Czuma
Friends of Photography
The George Gund Foundation Collection in honor of David Bergholz, the Cleveland Museum of Art
Ralph Gibson
Howard Greenberg, Robert Hershkowitz, Charles Isaacs, and Hans P. Kraus Jr. in honor of Tom Hinson
Dr. Philip Greider
Linda Grey and Ken Heitz
Henry H. Hawley in memory of Berenice H. Kent
Robert Herbst in honor of Tom Hinson
Robert and Paula Hershkowitz in honor of Tom Hinson
Charles Isaacs and Carol Nigro in honor of Tom Hinson
Zig Jackson
The Jeanne Miles Blackburn Collection
Mr. and Mrs. William Jurey in memory of Mabel A. Hewit
Neil D. Kantrow
Robert M. Kaye
Aoyama Keiji
Dale Kistemaker
Yasuhisa Kohyama
Raymond Kowalski
William and Margaret Lipscomb in honor of Tom Hinson
Robert Lawrence Lobe in honor of Sidney and Isabelle Lobe
Ted and Idarose Luntz
Fredrik Marsh
Mary Ryan Gallery
Judith K. McMillan in honor of Tom Hinson
John Paul Miller
Scott C. Mueller and Margaret Fulton Mueller
Mr. and Mrs. Peter L. Myette
Charles Phillips
The Print Club of Cleveland
Thomas R. Roese
Dori and Daniel Rootenberg in memory of Estelle Rosenberg
Carole W. and Charles B. Rosenblatt
Joseph and Lucy Russell

Ruth and Sherman Lee Collection
Mark Schwartz and Bettina Katz in honor of Tom Hinson
Brett Shaheen and Karen Thompson-Shaheen in honor of Tom Hinson
Elizabeth Carroll Shearer in memory of her husband, Robert Lundie Shearer
Dr. Robert B. Snow
Katherine Solender and William E. Katzin in honor of Tom Hinson
Jeanne Marie Stumpf, Ph.D.
Seiu Takaki
The Textile Art Alliance
Willard Traub in honor of Tom Hinson
Susan and Dean Trilling
The University Print Club
Kathy Lynn Van Duzer
Charles L. Venable and Martin K. Webb
Dr. Paul J. Vignos Jr.
John C. Williams in honor of Tom Hinson
Dr. Norman Zaworski
Mr. and Mrs. Richard A. Zellner

ANNUAL GIVING

The Cleveland Museum of Art's mission to serve "for the benefit of all the people forever" was set forth by our founders more than 100 years ago, and the museum has long invested in initiatives with a lasting impact on our city and region. All donors to the museum's Annual Fund contribute vital support, ensuring that the many programs, installations, and exhibitions we offer to the community will continue throughout the year. We are especially indebted to the members of the Donor Circles program who provide unrestricted operating support beginning at \$1,000, and Contributing level members with support beginning at \$500. All gifts honor the vision of our founders by meeting our needs today. For more information about making an annual gift, contact Cindy Kellett at 216-707-2755 or ckellett@clevelandart.org.

INDIVIDUAL GIVING

Over \$50,000

Ellen and Bruce Mavec
Scott C. Mueller and Margaret Fulton-Mueller
Mr. and Mrs. Alfred M. Rankin Jr.

\$25,000 to \$49,999

Randall J. and Virginia N. Barbato
Hanna H. and James T. Bartlett
Leigh and Mary Carter
Sarah S. and Alexander M. Cutler
Rick and Tamara Durn Doody
Mr. and Mrs. Robert W. Gillespie
George Gund III and Lara Lee
Mr. and Mrs. Michael J. Horvitz
Sue and Dieter Kaesgen
Robert M. Kaye and Diane Upright
Joseph P. and Nancy F. Keithley
Mr. and Mrs. Milton Maltz
Barbara and Morton Mandel
Sam and Clare Minoff
Mr. and Mrs. John C. Morley
Mrs. Alfred M. Rankin
Mr. and Mrs. James A. Ratner
Donna and James Reid
Barbara S. Robinson
Marshall A. Veigel*

\$10,000 to \$24,999

Anonymous (2)
Fred and Laura Ruth Bidwell
Marilyn and Lawrence Blaustein
Mr. and Mrs. Charles P. Bolton
Dr. and Mrs. John Collis
Marty and Gerry Conway
Mrs. George N. Daniels
David Kingsley Ford
Walter G. Freedman
Sally and Bob Gries
Dorothy Tremaine Hildt
Joan E. and Leonard C. Horvitz
Charles and Charlene Hyle
James D. Ireland III
Mr. and Mrs. Donald M. Jack Jr.
Malcolm E. Kenney
Mr. and Mrs. Douglas A. Kern
Steven and Denise Kestner
Peter B. Lewis
Toby Devan Lewis
Jon and Virginia Lindseth
Mr. and Mrs. Edward A. Lozick
David Maltz
Nancy-Clay Marsteller, Ph.D.
Mr. and Mrs. William C. McCoy Jr.
Lucia S. Nash
Mr. and Mrs. Leigh Perkins
Sarah P. and William R. Robertson

Mark Schwartz and Dr. Bettina Katz
Mrs. David Seidenfeld
Dr. Gerard and Phyllis Seltzer
Mr. and Mrs. Michael Sherwin
Georganne Vartorella and Richard A. Statesir
Sandra S. Sullivan
Susan and John Turben Foundation
Judith Watson

\$5,000 to \$9,999

Mr. and Mrs. Edward R. Addicott
Quentin and Elisabeth Alexander
Deborah Gribbon and Winston Alt
Mr. and Mrs. Dean C. Barry
Mr. and Mrs. Fred G. Behm
Joanne Z. Berman
Joel N. Bonda
Paul S. Brentlinger
Dr. Arthur Brown and Dr. Diana Kunze
Mary E. Chilcote
Dr. Jay Ciezki
Mr. and Mrs. Kenneth S. Cohen
Albert J. DeGulis
Peter and Margaret Dobbins
Richard and Robyn Fearon
Gail and Robert Garon
Andrew and Judy Green
Ann and Richard Gridley
David and Robin Gunning

Mary Jane Hartwell
Stephen Hegner
Janice Hammond and Edward Hemmelgarn
Richard A. Horvitz and Erica Hartman-Horvitz
Cynthia Ames Huffman and Ned Huffman
Marguerite B. Humphrey
Dr. and Mrs. Donald W. Junglas
Walter and Jean Kalberer Foundation
Giuliana C. and John D. Koch
Kristie and Jack Kohl
Leonard S. Schwartz and Charlotte R. Kramer
Mr. and Mrs. Dennis W. LaBarre
Mr. and Mrs. Arthur J. Lafave Jr.
Carolyn C. Lampl
The G. R. Lincoln Family Foundation
William P. and Amanda C. Madar
Mr. and Mrs. S. Sterling McMillan III
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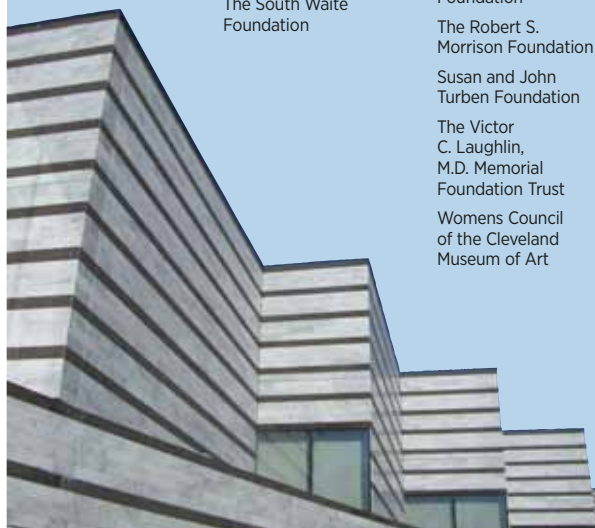
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West Wing Takes Shape With the glass atrium roof in place, construction begins on the west wing that will enclose the new central “piazza.”

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Stock Exchange 1904.
Joseph Pennell
(American, 1857–1926).
Etching; 29.9 x 19 cm.
Bequest of John
Bonebrake



ON VIEW



J.C. Penney's Dixie Square Mall 2009. Brian Ulrich (American, b. 1971). Ultrachrome inkjet print (printed 2011). Collection of Fred and Laura Bidwell

Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965) Through January 8, 2012, Kelvin and Eleanor Smith Exhibition Hall. The first retrospective in the West dedicated to the artist famed for reinventing Chinese landscape and figure painting and for his extensive scholarship on the history of Chinese painting.

Organized by the Cleveland Museum of Art with the Nanjing Museum. The presenting sponsor is Baker Hostetler. Additional support provided by the Asian Cultural Council.

Brian Ulrich: Copia—Retail, Thrift, and Dark Stores, 2001–11 Through January 16, 2012, in the photography galleries. The artist's "Copia" series examines American consumerism through more than 50 color photographs that illustrate the modern shopping experience and the reality of the impact of the U.S. financial crisis.

Made possible by the Fred and Laura Ruth Bidwell Foundation.

A Passion for Prints: The John Bonebrake Donation Through January 29, 2012, prints and drawings galleries. Over a period of 50 years, John Bonebrake assembled a remarkable collection of more than 1,000 19th- and 20th-century prints, which he generously gave and bequeathed to the museum.

CLE OP: Cleveland Op Art Pioneers Through February 26, 2012, Cleveland gallery, east wing. Works by key figures in the local optical art scene during its formative years.

The Art of Daily Life: Portable Objects from Southeast Africa Through February 26, 2012, design gallery, east wing. Beautiful objects from southeast Africa that combine functionality and spiritual meaning.

NEW IN THE GALLERIES

See these recently installed works in the contemporary galleries.

Tony Oursler (American, b. 1957), like many artists of his generation, believes that images—rather than firsthand experience—have come to define life. He is an acute interpreter of media and its pervasiveness. Three pieces from 1992, *Sex Plotter*, *Instant Dummies*, and *Model Release*, that were part of *The Watching*, a now-disassembled large-scale installation, address Hollywood's exploitation of violence and sex to manipulate its viewers.

Geoffrey Farmer (Canadian, b. 1967) equates sculpture with photography and to the way photography has impacted society as an influential visual record of social and cultural events. In *Bacon's Not the Only Thing That Is Cured by Hanging from a String* (2011), cutout images from vintage issues of *Life* magazine dangle freely, "curing" in a darkroom, inviting open-ended metaphors and narratives in the in-

terplay with other found objects. In addition, subtle light effects in this work emphasize another aspect of the medium of sculpture: its inherent theatrical nature. Illuminated lamp posts evoke an urban street corner where people connect and intersect, imagined here in an intimate and magical nocturnal moment. The title also refers to photography, as evidenced in Susan Sontag's popular book *On Photography*—to hang something is to make it visible.

Malangatana Ngwenya (1936–2011) is the best-known artist from Mozambique. He made highly expressive and surreal work. Densely composed of religious and mythological symbolism and saturated with tormented figures as a response to the violence he witnessed, Malangatana's paintings draw comparisons to Hieronymus Bosch. His *The River of Blood* (1961) is on loan from Dr. and Mrs. Lloyd H. Ellis.

PERSONAL FAVORITE



Fresh Food Jean-Baptiste Oudry's *A Hare and a Leg of Lamb* from 1742 (oil on canvas; 98.2 x 73.5 cm, John L. Severance Fund 1969.53) caught Douglas Katz's fancy. Katz will create the menus for the museum's new restaurant and cafe next fall.

Douglas Katz, Chef, Fire Food & Drink I love this painting because to know where ingredients come from is the most important thing you can do to respect your food. It shows you in a very refined way how this lamb and a hare were hunted and dressed. I can really imagine how I'd want to prepare it, how I'd want it to appear on the plate. I can also see there's a real classic technique at work because of the way it's displayed.

Food is part of everyone's life. If I were a hunter and I looked at this, I would have a feeling about it, whether it's that after you hunt, you hang it

from its back left leg—or that you would never hang a piece of lamb with the hare on the same hook! It can give you a sense of what ingredients go well together because the items in still lifes tend to either go together as flavors or they're beautiful as a display.

Our region is incredible for local food. With the change of seasons, we have four opportunities to experience different foods—maple syrup at the end of winter, greens in spring, tomatoes, corn, and peaches in summer, apples, onions, and potatoes in the fall. It creates ongoing excitement for eating.

The museum is teaching about different cultures: if you've never been around the world you can visit the museum and see and learn about different people and places. It also is a community meeting place. It teaches you how to work as a community and to understand each other and to learn from each other. And it's beautiful. I hope to reflect that in the museum restaurant—to add another social and cultural opportunity to the museum experience, bringing to life unique flavors with local ingredients and spices from around the world.

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan, Meadows Museum, Southern Methodist University, Dallas, through January 8, 2012; San Diego Museum of Art, February 18–May 27, 2012. Includes two works from the museum's Chinese collection.

Picasso's Drawings, 1890–1921: Re-inventing Tradition, Frick Collection, New York, through January 8, 2012 and National Gallery of Art, Washington, February 5–May 6, 2012. Two Picasso drawings, *Reclining Nude (Fernande)* and *The Donkey Driver* (NGA venue only).

Monet's Water Lilies, Saint Louis Art Museum, through January 22, 2012. Our *Water Lilies (Agapanthus)* is reunited with its two counterparts.

Rembrandt in America, North Carolina Museum of Art, Raleigh, through January 22, 2012 (co-organized by the Cleveland Museum of Art, in Cleveland February 19–May 28, and Minneapolis Institute of Arts, June 24–September 16).

Heroic Africans: Enshrining the Individual through Art, Metropolitan Museum of Art, through January 29, 2012. *Male Figure* statue.

Joan Miró: The Ladder of Escape, Fundació Joan Miró, Barcelona, through March 25, 2012; National Gallery of Art, Washington, May 6–August 12, 2012. Includes the CMA work *Nocturne*.

Lyonel Feininger: From the Bauhaus to Manhattan, Montreal Museum of Fine Arts, Quebec, January 20–May 13, 2012. Features *Group of Twelve Carved and Painted Objects: Eight Houses and Four Figures*.

Van Gogh: Up Close, Philadelphia Museum of Art, January 26–May 6, 2012, then National Gallery of Canada, Ottawa, May 25–September 2, 2012. Vincent van Gogh, *The Large Plane Trees (Road Menders at Saint-Rémy)*.

Emotion in Tradition

Fu Baoshi's authentic self is revealed through 12 fan paintings in the Cleveland collection

In 1949 Mao Zedong declared the founding of the People's Republic of China (PRC). Chiang Kai-shek retreated to Taiwan with the remnants of the Nationalist forces. The artist Fu Baoshi returned to Nanjing after the political transition and assumed his teaching position at Nanjing University, transferring later to Nanjing Normal College where he taught for the rest of his career.

The ensuing Communist cultural policy—centered on the idea that art and literature should serve the masses—sought to transform artists' political stances, thoughts, and feelings. The directive to remold old art,

thoughts—being unable to liberate oneself from past ideas; second, the limitation of brush and ink—being unable to discard old habits and thereby failing to convey the contemporary spirit; and third, saying too much in order to please or too liberally creating new forms and styles—being unable to surpass previous standards. These self-confessed “ailments” underlined the artist's critical concerns while continuing the tradition of Chinese painting in a revolutionary society.

Nevertheless, Fu produced some of his most significant work after the political transition. The official



President Richard Nixon and dignitaries in the Great Hall of the People in front of *Such Is the Beauty of Our Rivers and Mountains*, February 1972.

together with the problem of earning a livelihood and the discrimination against traditional-style painters, created anxiety for many artists in China. Participation in self-criticism, mass meetings, and ideological education were now part of their social experience. Negotiating Chinese painting while submitting to thought remolding became the core of Fu's artistic activities in the 1950s and 1960s.

“When politics were in charge, brush and ink would be different,” Fu said. But he viewed the new artistic developments after 1949 as an extension of a broader art-historical problem that existed in 20th-century China—an intensifying conflict between “the [Chinese] cultural line” and “the Western line.” From the artist's perspective, the critical concern remained artistic creativity. According to Fu, his new challenge was to overcome the “three ailments” that he and the older generation had observed: first, concerns about ideas and

commission of *Such Is the Beauty of Our Rivers and Mountains*, a 1959 collaborative project with Guan Shanyue (1921–2000) for the Great Hall of the People in Beijing to celebrate the 10th anniversary of the PRC's founding, was a milestone in Fu's career. Interpreting a poetic line of Mao, the painting became a cultural icon of new China.

Politics aside, Fu's creativity was not confined to the fulfillment of social duty and official assignment after 1949. The set of 12 fan paintings in the museum collection, all dating to the 1960s, testify to his continuous employment of traditional themes to express personal feelings, to uphold the *literati* ideal, and to achieve spiritual communion with his favorite ancient master, Shitao (1642–1707), despite his simultaneous production of contemporary-themed public art to serve a revolutionary society. These fan paintings provide



PHOTO: JOHN DOMINIS, TIME LIFE PICTURES/GETTY IMAGES

MODERN CHINA: A Multidisciplinary Exploration Saturday, October 29, 1:30–4:00. Wen-hsin Yeh, University of California, Berkeley; Peter Galassi, Museum of Modern Art; and Julia Andrews, Ohio State University

Book Club: The White-Haired Girl 3 Wednesdays, November 2, 9, 16, 1:30–2:45
China: Art and Technology Art Cart 3 Sundays, November 6, December 4, January 8, 1:00–3:00

Perspectives on Contemporary Chinese Art Wednesday, November 30, 6:30. Artist Ji Yunfei and Paola Morsiani, Curator of Contemporary Art

Two films on the Three Gorges Dam *Up the Yangtze* Friday, December 2, 7:00 and *Still Life* Sunday, December 4, 1:30

Holiday Film Festival: Recent Chinese Cinema 1:30 each afternoon, December 26–31

Chinese Art Music: Yang Wei and Ensemble Friday, December 9, 7:30

Mandarin and Cantonese language tours Saturday, November 26 and Wednesday, December 28, 1:00–2:00 (Mandarin) and 2:00–3:00 (Cantonese)

Chinese Painting Demonstration Sunday, December 4, 1:30–3:30
The Art of Reinvention: China, Ohio, and the New Global Economy January 4, 2012. Keynote by Alexander M. Cutler of Eaton Corp.

Fan Paintings Fu Baoshi (Chinese, 1904–1965). *Gazing at the Waterfall in the Shade of Pines* (1962–63), *Clear Brook from the Mountains* (1962), *Boating in a Spring River* (1963), and *The Poet Du Fu* (1964). Leonard C. Hanna Jr. Fund 2008.13.1, 3, 5, 7

insights into his self-conscious choices for subjective expression.

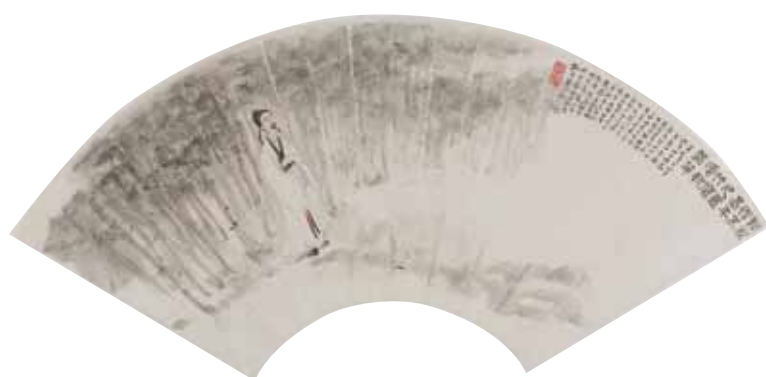
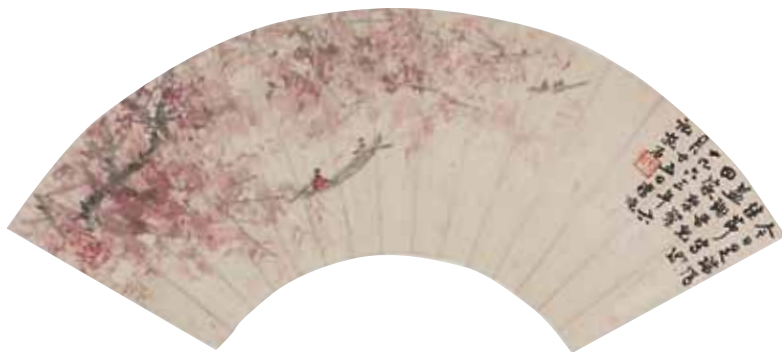
Several paintings bear dedicatory inscriptions to Fu's wife, Luo Shihui (1912–2001), and eldest daughter, Yishan (born 1940). Offering glimpses of the artist's private life, the inscriptions reveal acutely felt emotions, especially the struggle of a loving father deeply troubled by a daughter's illness. In *Gazing at the Waterfall in the Shade of Pines* (1962–63), the two inscriptions read:

My elder daughter, Yishan, has been staying at the Lake Tai Rehabilitation Center for about two

This painting and *Boating in a Spring River* (1963) were specially painted for Fu's daughter. Two other works, *Clear Brook from the Mountains* (1962) and *Ramblers by the Waterfall* (1963), were painted on the occasion of his wife's birthday.

In his portrait of the poet Du Fu, Fu mentions the Communist Party's training, providing important insights into the life experience and public duties of each family in an age of revolution. The inscription reads:

The new pines wish to grow a thousand feet;
The evil bamboo should be cut ten thousand stalks.



EXHIBITION
Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)
Through January 8, 2012

Organized by the Cleveland Museum of Art with the Nanjing Museum

Presenting sponsor:
Baker Hostetler

Additional support:
Asian Cultural Council

and a half months. We haven't seen each other for more than two months. Today I am suddenly thinking of her. I am not a hero and can't be unaffected by human emotions, let alone my approaching old age! This work is painted to dispel my low spirits. Recorded by Fu Baoshi on the first day of the fifth lunar month, the *renyin* year [1962], in Nanjing.

Today I sent Xiaoxiao [Yishan] to the hospital. She is beginning to recover. After returning from the Xiling Gorge, as I picked up this painting again, I thought more about the passage of time. So I added the twisted roots and gnarled branches of the green pines, giving them a posture of endurance. Recorded on the twentieth day of the leap fourth month in the *guimao* year [1963] by Baoshi.

On June 20, 1964, Shihui returned from Suzhou and reported on the trip, which benefited her in four ways. First, it was healthy for her body. Second, her mind received training. Third, it deepened her understanding of the Party. Fourth, it strengthened her confidence, intensified learning, and thought remodeling. I added: "Given the training from the Party, we should work hard together to achieve better results." Just when the health of my eldest daughter, Yishan, has been gradually improving, I wield the brush to write the above two poetic lines of Du Fu for inspiration. Recorded by Baoshi.

These fan paintings demonstrate that the choice of traditional themes and the absolute freedom in execution grant the artist a means of relaxation and self-expression. In revolutionary China, tradition still played a role. ㊦

Different Flowers

A new music commission explores the theme of tradition and individual talent

The Cleveland Museum of Art has commissioned pipa master Yang Wei to create new ensemble works inspired by traditional Chinese art music. The commission coincides with the museum's current exhibition on modern Chinese art—a retrospective of Fu Baoshi (1904–1965), one of the 20th century's most significant artists. At the very core of this commission is the notion of tradition and individual talent, a shared theme that links the music with the exhibition in a broader cultural context. It explores how artists who inherit a long, sophisticated cultural tradition negotiate the fine line between past and present during the creative process—embracing tradition on the one hand and pursuing originality on the other—and how they express the contemporary self by exploring the evocative potentialities of its rich artistic and musical traditions.

In his essay “Tradition and Individual Talent,” T. S. Eliot wrote that tradition is not an ossified, stagnant process of blindly and timidly following the successes of the previous generation. Rather, it is the living and timeless qualities of art born of a historical sense and continuously reworked to fit the new discoveries of each successive age. Tradition, in other words, makes the artist conscious of the timeless and the temporal. Using Chinese metaphors, Yang describes tradition this way: “Some cut a branch from a tree and preserve it as tradition. It is a matter of time that the branch dries up

and dies. Real tradition is the tree, with deep roots in the earth and multitude of branches not one resembling another. With small changes in the atmosphere, the food it gets, the tree gives flowers that are not exactly the same as the previous year's.”

The theme of tradition and individual talent is particularly relevant to artists from old civilizations undergoing rapid change, such as China. During the Cultural Revolution an artist would literally risk his life by perusing anything regarded as Western or feudalistic (read: traditional). Today, with China's rapid leap toward modernization and economic transformation, many Chinese artists and musicians have adopted Western art forms and rejected their own artistic tradition. Certain artists and musicians, however, use tradition as the basis for individual creativity. This perspective is shared by Fu Baoshi, who painted with the traditional media of brush and ink in response to China's turbulent 20th century, and musicians such as Yang and Liu Dehai.

Yang is particularly suited for this commission. In addition to his academic training at Shanghai Conservatory of Music, he studied directly with the great pipa master Liu Dehai for decades, an apprenticeship he says will never end. “My apprenticeship with him is very deep,” Yang recalls. “Sometimes I used to stay in his house for three, four months. I would play for ten, fifteen hours every day. He would just be doing his things. Then suddenly he'd pop in and say, ‘That was wrong, play it this way.’ It wasn't just music that I learned from my master; I learned a way of life.”

He describes the subtle ways in which Liu preserved traditional music during the turbulent years of the Cultural Revolution: “My teacher would teach a song in praise of Mao, but later would add, ‘That music; that's an old song.’” Anita Chung, curator of the Fu Baoshi exhibition, suggests that this is exactly how Fu used revolutionary themes to keep traditional ink painting alive. Yang reminds us, however, that independent thinking—or individual talent—is as important as memorizing and studying traditional material: “When I play a traditional pipa piece, I'm personally involved with my internal living processes as well as aware of the audience. How could that piece sound exactly the same as before? It must be alive, fresh, as if just composed.” This was very much in evidence during his last concert at the museum. Last December as part of the commission, Yang played

THE INSTRUMENT

The pipa is a four-string lute with a pear-shaped body that came to China in the form of Persian *barbat* during the Tang dynasty (about 7th century). Pipa music paints vivid images of heroic battles or exhilarating scenes such as galloping horses as well as more lyrical atmospheres inspired by grandiose landscapes—as seen in great Chinese ink paintings—and poetry. The pipa repertoire was large, but unfortunately much of it has been lost. What remains today is in a Qing-dynasty book containing 100 pieces.





Plucking the Yuan 1945. Fu Baoshi (Chinese, 1904–1965). Hanging scroll, ink and color on paper; 98.2 x 47.8 cm. Nanjing Museum

a 75-minute solo pipa concert to a rapt audience, the majority of whom were not familiar with Chinese music. The audience seemed to be surprised by the music's power, its accessibility and immediacy, a sentiment captured in a review by ClevelandClassical.com.

Yang embraces new and foreign musical influences without hesitation. "Because I know what my music is," he says, "I have no fear of being open to any music." Through this openness, he selectively adds new dimensions to his artistic creativity and thus gives new life to traditional Chinese art music. His devotion to and mastery of traditional Chinese art and folk music are coupled with his aspiration for blending musical elements from the West and other traditions to further develop expressive potentialities. This is reflected in his involvement since 2000 with the Silk Road Ensemble—a project led by cellist Yo-Yo Ma that explores the vast musical landscapes of civilizations along the ancient Silk Road, including those of Central Asia, the Near East, East Asia, and Europe—and his various collaborations with early music exponents, string quartets, and piano trios.

The CMA commission allows Yang to create new works for an ensemble of traditional Chinese instruments, voice, and cello based on the repertoire of solo pipa music passed down to him as a living tradition. Because Chinese art music is essentially a solo medium, there has been no traditional means of creating larger orchestrations. Most large orchestrations have incorporated Western and Chinese instruments together, unlike Yang's orchestration here, which uses Chinese instruments almost exclusively. According to Yang, this kind of experimentation holds crucial musical importance for Chinese music and has seldom been done by the masters of traditional Chinese music, those with full command over the repertoire from China's vast regions and using Chinese instruments almost exclusively. The instrumentalists Yang has selected for this project are all virtuosos in their respective fields. On December 5 Yang and his ensemble will arrive in Cleveland for intense rehearsals, workshops, a private concert, and a public concert in Gartner Auditorium on December 9, a world premiere, where the results of this commission will be on display to the Cleveland audience.

The Iranian comparative philosopher Dariush Shayegan writes that traditional societies have been too stubborn and indeed militant in dealing with modernity, and that the West has been too lax in giving up its past traditions for the convenience of modernity. He believes that East and West must find a delicate balance between tradition and modernity, a balance helped by a dialogue of civilizations. China—while courageously rejecting the destructive theories of the Cultural Revolution—remains ambivalent toward its traditions. It is still unclear whether that country will be able to strike the balance of which Shayegan speaks. This commission is an affirmation of the sophistication of Chinese traditional music and its powerful impact on both Western and Chinese audiences at the hand of a master musician. ㊦

WINTER LIGHTS LANTERN FESTIVAL/HOLIDAY CIRCLEFEST

WINTER LIGHTS LANTERN FESTIVAL

See lantern displays inside the museum and *Environment of Lights* artist installations on Wade Oval, on view from Friday evening December 2 through Saturday, December 31. Special lantern activities are part of Holiday CircleFest on December 4. See ClevelandArt.org for details.

Lantern-making Workshops

November 4–20, Fridays 6:00–8:30 and Sundays 2:00–4:30. Community Arts artistic director Robin Van Lear and her staff lead a series of workshops on batik lanterns. Attend as many sessions as needed. Most styles take multiple sessions to complete. Individuals \$50; families \$150 up to four people, \$25 each additional person; one lantern per person, \$25 each additional lantern. Children under 15 must register and attend with someone older.

To register or for more information call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Volunteers We need your help during Holiday CircleFest. Call Liz Pim in the volunteer office at 216-707-2593.

HOLIDAY CIRCLEFEST

Sunday, December 4, 1:00–5:30, lantern procession at 5:30. The museum joins two dozen neighboring institutions for Holiday CircleFest, University Circle's annual open house. Lantern displays, workshops, and much more, culminating in a procession into and around Wade Oval. See ClevelandArt.org for updated listings. Info: call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Wanna Be in Pictures? 1:00–3:00

Picture yourself in CMA works of art using distance learning technology.

Art Cart 1:00–3:00 *China: Art and Technology*

Chinese Ink Painting Demonstration

1:00–3:00 Artist Mitzi Lai

Museum Highlights Tours 1:30 and 3:30

Lantern-making Workshop 2:00–4:30 Make a simple lantern to carry in the procession.

Fu Baoshi Exhibition Tour 2:30 (ticket required)

Music 3:00 Shaw High Rhythm Teens

Food and Shopping Throughout the afternoon

Lantern Procession 5:30 Led by guest lantern artists, giant puppets, and *Environment of Lights* dancers

COMMUNITY ARTS AROUND TOWN

For updated listings visit ClevelandArt.org.

Mural Project In 2010 as part of our long-term community engagement initiatives, Community Arts launched mural projects in four neighborhoods: East Cleveland, Fairfax, Glenville, and Hough. The project continued in 2011 with four more murals designed by Cleveland artists: Anna Arnold (East Cleveland), Van Monroe (Fairfax), Sequoia Versillee (Glenville), and Jerome White (Hough). A trolley tour of the murals will be offered in spring 2012. To learn more about the murals, visit ClevelandArt.org.

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or commartsinfo@clevelandart.org.

COMING UP

Martin Luther King Day Monday, January 16, 2012, 11:00–4:00. Join in "The Reflection of the Dream" and celebrate the life of Dr. Martin Luther King Jr. FREE activities for all ages. Bring your family, friends, and neighbors. Enjoy the celebration through gallery talks, hands-on art projects, music, choirs, and multimedia presentations honoring King's life.



LANTERN
FESTIVAL



Bassekou Kouyate and Ngoni Ba Infectious music from West Africa

VIVA! & GALA PERFORMING ARTS SERIES 2011-12

Witness the World . . . Feel the Exuberance

Visit ClevelandArt.org/VivaGala for audio/video samples of performers, program notes, and more!

Bassekou Kouyate and Ngoni Ba Friday, November 4, 7:30. "Spectacular . . . The virtuosity of Bassekou and his musical family is undeniable" —NPR Music. Propulsive, dance-like grooves from the Malian winner of the 2009 BBC3 World Music Award for Album of the Year and his seven-piece band. One of Africa's most innovative bandleaders who revolutionized Malian music by infusing the centuries-old rhythms with the spirit of rock 'n' roll and American roots music. \$34 and \$29, CMA members \$33 and \$28.

Chinese Art Music: Yang Wei and Ensemble Friday, December 9, 7:30. "The power, variety and eloquence of a master musician" —ClevelandClassical.com. The virtuoso instrumentalist returns with celebrated colleagues for a thoroughly absorbing performance focused on Chinese art music. Presented in conjunction with the museum's exhibition *Chinese Art in an*

Age of Revolution: Fu Baoshi (1904-1965). See page 22 for an article by Massoud Saidpour. See also pages 26-27 for Chinese films. \$34 and \$29, CMA members \$33 and \$28.

Natalie MacMaster: Christmas in Cape Breton Wednesday, December 14, 7:30. "The most dynamic performer in Celtic music today" —*Boston Herald*. The acclaimed Celtic fiddler returns with boundless energy and incandescent musicianship for a holiday special of carols and secular Celtic classics. \$45 and \$40, CMA members \$44 and \$39.



FREE CONCERTS

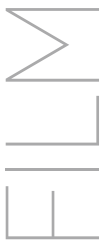
No tickets required. Limited seating on a first-come, first-served basis.

Gregory Fulkerson: J. S. Bach Complete Sonatas and Partitas for Solo Violin Wednesdays, November 9 and 16, 7:30. Museum galleries. "Transparent, lucid readings . . . countless interpretive shadings" —*New York Times*. In a solo tour de force, split over two evenings, the acclaimed violinist performs this monumental set of solo works in the museum's galleries.

Chamber Music in the Galleries: Featuring Students from CIM/CWRU Wednesdays, November 2 and December 7, 6:00. Our series of monthly "first Wednesday" gallery concerts kicks off this November and continues through May 2012. From string quartets to keyboardists to unexpected small ensembles, young artists from the Cleveland Institute of Music and the Case Western Reserve University early music program perform a wide range of repertoire in early evening performances. Programs to be announced week of performance. Check the museum's Facebook page, Twitter, and web site for details.

Natalie MacMaster Cape Breton Celt

Yang Wei The return of the pipa master



MAGIC TRIPS

New and recent features from around the world, most exclusive Cleveland-area premieres, show in the Morley Lecture Hall. Admission \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher (\$70 for 10, members \$60).

Magic Trip Wednesday, November 2, 7:00. Directed by Alison Ellwood and Alex Gibney. Ken Kesey and the Merry Pranksters' 1964 road trip across the U.S. in a psychedelic school bus is the subject of this new film by Oscar-winning documentarian Gibney. Includes rare film footage shot during the trip. Cleveland theatrical premiere. (USA, 2011, 107 min.)

Life in a Day Friday, November 4, 7:00; Sunday, November 6, 1:30. Directed by Kevin Macdonald. A mosaic culled from more than 80,000 videos shot by ordinary people around the world on the same day (7/24/10) constitutes a snapshot of 21st-century life on planet Earth "A profound achievement" —*Washington Post*. Cleveland theatrical premiere. (USA/Britain, 2011, 95 min.)



Life in a Day
Astounding crowd-sourced film

FILMMAKER IN PERSON!

Cinema Komunisto Wednesday, November 9, 6:30. Directed by Mila Turajlic. This documentary investigates how longtime Yugoslav President Josip Broz Tito used cinema to imbue his now-vanished nation with a mythic history—despite a major disconnect with life on the ground. Director Mila Turajlic answers questions after the screening. Special thanks to Daniel Goulding, Oberlin College. (Serbia and Montenegro, 2010, subtitles, 100 min.)

A SPECIAL EVENT

An Afternoon with Susan Orlean and Rin Tin Tin

Sunday, November 13, 1:30, Gartner Auditorium. Author and journalist Susan Orlean returns to her hometown to discuss, and read from, her latest book, *Rin Tin Tin: The Life and the Legend* (Simon & Schuster, 2011). After Orlean's talk and reading, we screen the best silent movie starring Rin Tin Tin, *Clash of the Wolves* (1925). A Q&A session and book signing follows the film. Program approx. 150 min. *Special*



admission of \$24 (CMA members, seniors 65 & over, and students \$20) includes hard-cover copy of Rin Tin Tin (a \$26.99 value). Books handed out at screening. Event-only tickets cost \$12 (CMA mem-

bers, seniors, students \$10); no upgrades after purchase and no CMA Film Series vouchers accepted.

Film preserved by the Library of Congress and made available in the National Film Preservation Foundation's DVD set, *More Treasures from American Film Archives, 1894-1931*. New score by Martin Marks. Thanks also to Anne Tate, Simon & Schuster.

The Interrupters Friday, November 11, 6:45. Directed by Steve James. The inspirational new film from the director of *Hoop Dreams* focuses on three members of Chicago's CeaseFire, a conflict mediation group comprising ex-convicts and reformed gang members. (USA, 2011, 125 min.)

Eames: The Architect and the Painter

Wednesday, November 16, 7:00. Directed by Jason Cohn and Bill Jersey. James Franco narrates this new documentary about the husband-and-wife team of Charles and Ray Eames, two of America's most important and influential industrial designers. Cleveland premiere. (USA, 2011, 81 min.)

Being Elmo: A Puppeteer's Journey

Friday, November 18, 7:00; Sunday, November 20, 1:30. Directed by Constance Marks and Philip Shane. Kevin Clash, the man behind one of Sesame Street's most beloved Muppet characters, is profiled in this crowd-pleasing documentary. Cleveland premiere. (USA, 2011, 85 min.)



Vincent Wants to Sea Friday, November 25, 7:00; Sunday, November 27, 1:30. Directed by Ralf Huettner. "Best Film" at this year's Cleveland International Film Festival. A young man suffering from Tourette's Syndrome, his OCD roommate, and an anorexic female friend break out of a rehab center and drive a stolen car to the Italian coast. (Germany, 2010, subtitles, 96 min.)

Daylight Wednesday, November 30, 7:00. Directed by David Barker. A man and his pregnant wife are kidnapped by three lowlifes in this tense psychological thriller. "A must see!" —*Box-office*. Adults only! Cleveland premiere. (USA, 2009, 75 min.)

Up the Yangtze Friday, December 2, 7:00. Directed by Yung Chang. This acclaimed nonfiction film portrays life on a luxury cruise ship—wealthy foreign tourists up top, Chinese peasants below. The boat sails the mighty Yangtze during construction of the Three Gorges Dam. "An astonishing documentary of culture clash and the erasure of history amid China's economic miracle" —*New York Times*. (Canada, 2007, subtitles, 93 min.)

Still Life Sunday, December 4, 1:30. Directed by Jia Zhang-ke. Two unrelated people, a miner and a nurse, return to their hometown on the banks of the Yangtze to reunite with estranged family members before the village is submerged. (China/Hong Kong, 2006, subtitles, 108 min.)

Being Elmo The hand behind the legend



Up the Yangtze
Upstairs/Downstairs
in a fast-changing
landscape

BACK BY POPULAR DEMAND!

Old Jews Telling Jokes Wednesday, December 7, 6:30. Directed by Sam Hoffman. Ordinary Jews over the age of 60 (no professional comedians) relate some favorite jokes in this very funny (and often filthy) movie that sold out in August. No one under 18 admitted. (USA, 2009, 44 min.)

General Orders No. 9 Wednesday, December 7, 7:30. Directed by Robert Persons. The urbanization of the American South is mourned in this rapturously photographed movie by a first-time filmmaker who worked for 11 years on it. (USA, 2009, 72 min.)

Hell and Back Again Friday, December 9, 7:00; Sunday, December 11, 1:30. Directed by Danfung Dennis. A 25-year-old soldier injured in Afghanistan struggles to overcome the fallout of war and resume his happy married life in North Carolina. "Transcendent . . . Lays bare the true cost of war" –Sundance Film Festival. Cleveland premiere. (USA/Britain, 2010, 88 min.)

Littlerock Wednesday, December 14, 7:00. Directed by Mike Ott. Winner of the "Someone to Watch Award" at the 2011 Independent Spirit Awards, this deadpan indie comedy tells of a Japanese brother and sister stranded in a desolate California desert town when their rental car breaks down. Cleveland premiere. (USA, 2010, 83 min.)

My Reincarnation Friday, December 16, 7:00; Sunday, December 18, 1:30. Directed by Jennifer Fox. Filmed over 20 years, this intimate documentary follows an exiled Tibetan Buddhist Master whose Italian-born son refuses to follow in his father's footsteps, despite being deemed the reincarnation of another prominent Tibetan master. Cleveland premiere. (USA et al., 2011, subtitles, 100 min.)



My Reincarnation Midlife crisis, with scenery

2011 HOLIDAY FILM FESTIVAL: RECENT CHINESE CINEMA



The King of Masks Apprentice wanted



Happy Times Love hotel in a bus

Some of the movies and artists that put new Chinese cinema on the map. Each film \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

The King of Masks Monday, December 26, 1:30. Directed by Wu Tianming. An aging street performer who has no male heir to whom to pass on his unique skills adopts a child on the black market. (China, 1997, subtitles, 91 min.)

Happy Times Tuesday, December 27, 1:30. Directed by Zhang Yimou. Delightful tale of an aging bachelor who creates a "love hotel" in an abandoned bus in order to make enough money to marry his materialistic woman friend. From the director of *Raise the Red Lantern*. (China, 2000, subtitles, 102 min.)

Suzhou River Wednesday, December 28, 1:30. Directed by Lou Ye. Hitchcock's *Vertigo* is evoked in the breakthrough feature by oft-banned "Sixth Generation" Chinese filmmaker Lou Ye. On the margins of contemporary Shanghai, a man is obsessed with a

mysterious young woman—and her double. (Germany/China, 2000, color, subtitles, 35mm, 83 min.)

East Palace, West Palace Thursday, December 29, 1:30. Directed by Zhang Yuan. In the first Mainland Chinese film to deal explicitly with homosexuality, a cop spends an erotically charged night interrogating a gay writer. (China, 1996, subtitles, 94 min.)

Blind Shaft Friday, December 30, 1:30. Directed by Li Yang. This sardonic crime drama follows two con men who stage deadly "accidents" in China's coal mines in order to collect compensation from mine owners. Banned in China. (China, 2003, subtitles, 92 min.)

Oxhide Saturday, December 31, 1:30. Directed by Liu Jiayin. This stylistically daring movie stars the 23-year-old director and her two parents as slightly fictional versions of themselves, eking out a meager living making leather bags in their cramped Beijing apartment. "One of the most astonishing recent films from any country" –*Cinema Scope*. Cleveland premiere. (China, 2005, subtitles, 110 min.)

PRESCHOOL ART CLASSES

My Very First Art Class

4 Wednesdays, January 11–February 1,
10:00–10:45 (ages 1½–2½)

4 Fridays, January 13–February 3,
10:00–10:45 (ages 2½–3½)

4 Fridays, January 13–February 3,
11:15–12:00 (ages 3½–4½)

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this creative program that combines art making, storytelling, movement, and play. Topics for this session are *Winter*, *Shape*, *Big/Little*, and *Then What Happened?* Tickets available to members December 1 and to nonmembers December 16. Fees for one adult and one child \$65, CMA Family level members \$55. Register in person or call the box office at 216-421-7350. Limit 10 adult/child pairs.



Art Stories (ages 3–5) 3 Sundays, January 29–February 12, 1:00–1:45. Join us for a multidisciplinary art class where you and your young child can explore different art forms, the museum, and verbal and visual literacy. This integrated program combines storytelling, movement, and art making and will be

taught by specialty instructors. Tickets available to members December 1 and to nonmembers December 16. Fees for one adult and one child \$46, CMA Family level members \$36; \$24 for an additional child. Register in person or call the box office at 216-421-7350. Limit 10 adult/child pairs.

WINTER ART CLASSES FOR CHILDREN AND TEENS

Winter Art Classes 6 Saturdays, January 21–February 25, 10:00–11:30 or 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class will visit our galleries every week, then experiment with different techniques based on the masterpieces they've discovered. Students learn by looking, discussing, and creating.

Art for Parent and Child (age 3) Mornings only. Four hands are always better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Shapes (ages 4–5) Children discover geometric and organic shapes in the artwork in the galleries. Back in the classroom, they make creative shapes from a variety of media.

Buzz, Flutter, Slither, and Claw (ages 5–6) Can you find animals, birds, and bugs in our galleries? Come and explore with us and then create them out of all kinds of art materials.

Then and Now (ages 6–8) Travel the world through the galleries and learn about cultures from today back through the Middle Ages to ancient Rome and the Near East. Students use different materials to recreate what they've seen.

2-D to 3-D (ages 8–10) Students learn about two-dimensional paintings and prints in the collection and then reinvent their own interpretations. Then they experiment with construction techniques to build 3-D sculptures from cardboard, wire, plaster, and found objects.

Draw, Paint, Print (ages 10–12) Learn new skills and perfect the ones you already know. Anyone can succeed in this art class with some drawing, some paint mixing, and printmaking.

Teen Drawing Workshop (ages 13–17) Afternoons only. Teens sharpen their observational skills while developing drawing skills with pen and ink, pencil, charcoal, and pastels.

Claymation (ages 11 and up) Mornings only. Design simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-motion animated shorts. Limit 10.

FEES AND REGISTRATION

Most classes are \$72 for general public, \$60 for CMA Family level members. Art for Parent and Child: \$85/\$72. Claymation: \$150/\$125. Registration for all classes is on a first-come, first-served basis. Museum members have priority registration from December 1–15. General registration opens on December 16.

SAVE THE DATES:

Spring Session 6 Saturdays, March 17–April 28 (no class April 7), morning or afternoon.

Summer Session 5 Saturdays, June 30–July 28, morning or afternoon.

10 weekdays, Tuesday/Thursday, June 26–July 26, morning or afternoon.

ADULT STUDIOS

Registration in person or call the box office at 216-421-7350. For more information e-mail adultstudios@clevelandart.org or call 216-707-2487.

Cancellation policy Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Learn from artists in informal studios with individual attention.

All-Day Workshop: Painting on Silk Saturday, February 11, 10:00–4:00 (lunch on your own). Learn skills to paint on silk using gutta, a linear resist. After demonstration and discussion of design ideas, you're ready for a brief practice period followed by painting your own silk scarf. Instructor: fiber artist Susan Skove. \$75, CMA members \$60. Materials fee to instructor for materials and silk fabric \$20. Supply list at the box office.

All-Day Workshop: Creating Collage Saturday, March 3, 10:00–4:00 (lunch on your own). Learn about the many techniques of collage. Explore ways to alter and transfer images and select pieces for your collage composition. Instructor: collage artist and author Gretchen Bierbaum. \$75, CMA members \$60. Materials fee to instructor \$10. Supply list at the box office.

Introduction to Painting 8 Tuesdays, January 10–February 28, 10:00–12:30. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. Instructor: Kate Hoffmeyer. \$180, CMA members \$144. Supply list at the box office.

Drawing in the Galleries 8 Wednesdays, January 11–February 29, 10:00–12:30 or 6:00–8:30. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including colored conté pencil. All skill levels welcome. Students are encouraged to see light as contrasting shape while adding structure and detail with line, tone, and color. Practice, expression, and technique are equally encouraged. High school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$190, CMA members \$154. All supplies provided.

Composition in Oil 8 Fridays, January 13–March 2, 10:00–12:30 or 6:00–8:30. Charcoal drawing on the first day leads to underpainting, wet-into-wet

blending, and glazing techniques. Geared to all levels. Beginners and high school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$200, CMA members \$164 (price includes \$20 model fee). Bring your own supplies or buy for \$70.

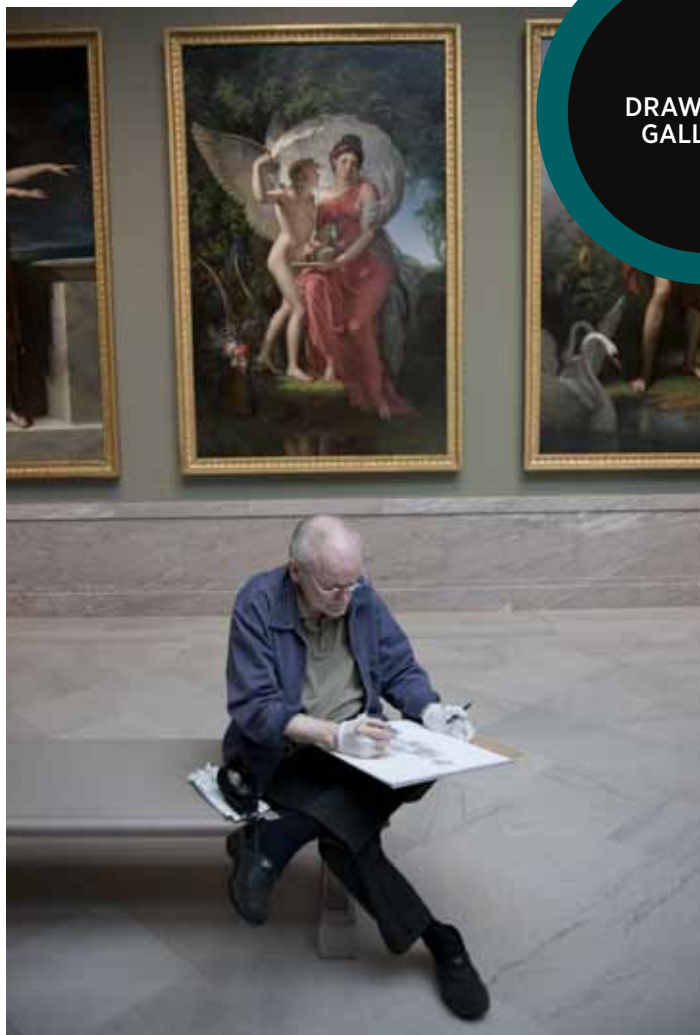
Introduction to Watercolor 8 Fridays, January 13–March 2, 6:00–8:30. Enjoy yourself while learning the fundamentals of the watercolor medium. Step-by-step demonstrations will allow you to paint with confidence. Learn simple yet effective techniques designed to create a foundation for watercolor painting. Instructor: Darius Steward. \$180, CMA members \$144. Supply list at the box office.

Advanced Watercolor 8 Wednesdays, January 18–March 7, 10:00–12:30. Some watercolor knowledge recommended. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

Printmaking 8 Wednesdays, January 18–March 7, 12:30–3:00. Beginning and intermediate students use the prints and drawings collections as inspiration for linoleum, drypoint, and mono-prints. Instructor: Kate Hoffmeyer. \$180, CMA members \$144.

Watercolor in the Evening 8 Wednesdays, January 18–March 7, 6:00–8:30. All levels welcome. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

Beginning Watercolor 8 Thursdays, January 19–March 8, 10:00–12:30. Geared to the beginner but all levels welcome. Learn color mixing, paint application, and subject matter selection. Paper provided. Complete materials list given at first session. Instructor: Jesse Rhinehart. \$180, CMA members \$144.



DRAW IN THE GALLERIES

FU BAOSHI TALKS

MODERN CHINA: A Multidisciplinary Exploration Saturday, October 29, 1:30–4:00. Explore modern China from the perspectives of art, politics, and culture during an afternoon with the experts. Anita Chung introduces all three speakers.

Becoming Chinese: Passages to Modernity and Beyond. Wen-hsin Yeh, University of California, Berkeley.

The author of *Shanghai Splendor: Economic Sentiments and the Making of Modern China 1843–1949* explores China's experiences of modernity, the impact of war and revolution, and the construction of a Chinese nation.

Henri Cartier-Bresson in China: Triumphs and Tribulations of Picture Journalism. Peter Galassi, recently retired from the Museum of Modern Art, New York. The curator of the MoMA exhibition *Henri Cartier-Bresson: The Modern Century* considers Cartier-Bresson's photography during the revolution of 1948–49 and the Great Leap Forward in 1958.

Tradition and Modernity in Chinese Painting of the 20th Century. Julia Andrews of Ohio State University discusses the creative responses of Chinese artists to the changing roles of national and artistic identity in an increasingly cosmopolitan world.

Co-sponsored by the Baker-Nord Center for the Humanities and the Department of Art History and Art, CWRU.

Art Cart 3 Sundays, November 6, December 4, January 8, 1:00–3:00, Key Bank Lobby. *China: Art and Technology* Satisfy your curiosity and touch authentic objects made of silk, ceramic, and bronze. Learn techniques of their manufacture and admire artistic sensibilities that shaped ancient Chinese culture.

Perspectives on Contemporary Chinese Art Wednesday, November 30, 6:30. Internationally known artist Ji Yunfei and Paola Morsiani, CMA curator of contemporary art, offer perspectives on contemporary Chi-

nese artists. Ji discusses his use of traditional Chinese media to express contemporary ideas. Morsiani introduces avant-garde and experimental Chinese art.

This contemporary art lecture is the 2011 James H. Dempsey Jr. Guest Lecture. This is the second lecture in a series of four established by Squire, Sanders & Dempsey LLP, in honor of Mr. Dempsey's distinguished service as a partner of the firm and a longtime CMA trustee.

The Art of Reinvention: China, Ohio, and the New Global Economy Wednesday, January 4, 2012, 9:30–12:30. Alexander M. Cutler, president and CEO of Eaton Corp., presents the opening keynote, followed by a panel discussion featuring distinguished Cleveland business leaders and federal and state government representatives. The topic: How Cleveland can benefit from China's emergence in the world economy, and how understanding China informs an international business agenda for northeast Ohio and beyond. Q&A period until 12:30.

CWRU AUDIT CLASSES

ARTH 271 American Art Survey II Monday and Wednesday 12:30–1:45. Henry Adams

ARTH 302/402 Buddhist Art in Asia Tuesday and Thursday, 11:30–12:45. Noelle Giuffrida

Classes are in session from January 14 to April 30, 2012 and are held at the museum. Case Western Reserve audits are offered to museum members for a fee of \$200. Register through the museum box office.



Baoshi 1930s. Fu Baoshi. Square seal, with two incised characters, "Baoshi." Carved Changhua chicken-blood stone; 1.7 x 1.8 cm. Nanjing Museum

IN THE GALLERIES

Highlights Tours of the renovated 1916 building and the new east wing are Tuesdays and Fridays at 1:30 plus Saturdays at 2:30. See ClevelandArt.org for the tour title and docent name. Meet in the east wing on level 1 near the portholes.

Art in Focus Talks Wednesdays at 1:30. Meet in the east wing on level 1 near the portholes. Gallery talks on a single work of art or theme. Check ClevelandArt.org for topics and docent names.

Exhibition Tours Thursdays 1:30 and Sundays 2:30. *Fu Baoshi* (ticket required).

Mandarin and Cantonese Language Tours Sunday, October 23, Saturday, November 26, and Wednesday, December 28, 1:00–2:00 (Mandarin) and 2:00–3:00 (Cantonese). Call 48 hours in advance to reserve your spot (216-707-6880); please indicate which tour you will attend. Exhibition ticket required.

Chinese Ink Painting Demonstration Sunday, December 4, 1:00–3:00. Artist Mitzi Lai.

A Passion for Prints: The John Bonebrake Donation Friday, December 16, 6:30–7:30. Curator Jane Glaubinger shares her expertise and insights on this exhibition of prints acquired over 50 years by John Corwin Bonebrake (1918–2011), architect and print enthusiast. The exhibition features nearly 60 prints from Bonebrake's collection of roughly 1,000—his legacy—which he left to the Cleveland Museum of Art. Space is limited to 25 participants. Sign up at least 48 hours in advance by calling 216-707-6880.

Art Conversations Audio Tour The new permanent collection audio tour highlights some of the most captivating works of art in the newly opened ancient, medieval, and African art galleries. Visitors with smart phones can access the tour through a new mobile link (see signs at the museum). Other visitors can check out an iPod Touch player at the ticket counter in the main lobby, free of charge, or for a fee of \$2 if they decide to purchase ear buds.

**TODAY'S MEDIUM:
URBAN SPACE AND
GLOBAL CIRCUITS**



Escapement 2009 (detail). Raqs. 27 clocks, high-gloss aluminum with LED lights, four flat-screen monitors, video and audio looped; dimensions variable. Courtesy of Raqs and Frith Street Gallery, London

**THE CONTEMPORARY
ARTISTS LECTURE SERIES**

Raqs Media Collective November 2, 6:30, Gartner Auditorium. Raqs Media Collective (Jeebesh Bagchi, Monica Narula, Shuddhabrata Sengupta) is based in Delhi, India. Working as a group, employing unusual expressive means such as archive gathering and exhibition making in addition to a large variety of media in their work, their focus is on urban space, global circuits, and power structures. These talks provide our audience direct access to today's leading visual artists, photographers, composers, and performers through annual lectures and Q&A sessions. We invite artists who are not yet represented in the CMA collection or whose artwork does not seem collectible (not yet, anyway) because of its unconventional media or scope.

INGALLS LIBRARY

BOOK CLUB *The White-Haired Girl: Bittersweet Adventures of a Little Red Soldier* by Jaia Sun-Childers and Douglas Childers 3 Wednesdays, November 2, 9, 16, 1:30–2:45. *The White-Haired Girl* creates a fascinating and heart-breaking picture of growing up in China during the Cultural Revolution. This book complements the exhibition *Chinese Art in the Age of Revolution: Fu Baoshi (1904–1965)*. Voted the best book club in Greater Cleveland by *Cleveland Magazine* in 2009.

The Art Study Group Looks at Impressionism Heights Library/Ingalls Library, Cleveland Museum of Art. Book discussion, Wednesday, November 2, 7:00–8:30 at the Cleveland Heights–University Heights Lee Road Library. Round out the fall series of programs by attending a discussion of the recently published *Claude & Camille: A Novel of Monet* by Stephanie Cowell. This intriguing novel focuses on the beginnings of impressionism and the love of Claude Monet's life, his beloved Camille. Limit 20; pre-registration required. Free. Call 216-932-3600 or visit www.heightslibrary.org to register.

Ongoing Book Sale: Every month, a new selection of sale books is offered on the shelves opposite the library's recent acquisitions. Books are changed at the beginning of each month, with deeper discounts each week.

Library Program Tickets Call 1-888-CMA-0033 or visit www.clevelandart.org/tickets for tickets to programs. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

TEXTILE ART ALLIANCE

The Creative Life Wednesday, November 2, 1:30. Join nationally recognized textile artist and quilter Sandy Shelenberger as she shares her experiences, from inspiration to finished artwork. Shelenberger uses surface design techniques such as painting, screenprinting, and airbrushing to express her evolving inner journey. Her goal is to inspire others through her knowledge and passion for the creative process. \$5 at the door (TAA members and full-time students free).

Human Mark Friday, December 2, 1:30. Dorothy Caldwell's talk demonstrates how her textile art is an ongoing exploration of a sense of place. Her long-time interest in the marks that humans make on the landscape is translated onto cloth through dyeing, printing, and stitching. By using materials collected in the field, whether far away or close to home, the pieced, layered, and stitched surfaces tangibly absorb and reflect her artistic journey. \$5 at the door (TAA members and full-time students free).

WORKSHOP: The Expressive Stitch Saturday and Sunday, December 3 and 4, 10:00–4:00. Dorothy Caldwell's workshop examines "the stitch" using the traditions of Indian Kantha embroidery. Limit 20. \$240 (TAA members \$180/\$150 by Nov. 2). Reservations: Marty Young at 216-932-2966 or byoung4480@sbcglobal.net.

Focus: Fiber 2011–12 December 2–February 26, Canton Museum of Art. The Textile Art Alliance of the Cleveland Museum of Art and the Canton Museum of Art present *Focus: Fiber 2011–12*, an eight-state juried show of contemporary fiber art. Juror for the exhibition is internationally known fiber artist Dorothy Caldwell. Opening reception: December 8. Information: Marty Young at 216-932-2966 or byoung4480@sbcglobal.net.

Art to Go Let your class see and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Lessons connect to school curricula and state standards. Available in English, French, and Spanish, presentations are 40 to 60 minutes long and scheduled Monday through Thursday, 9:00–2:30. Preschool presentations are available on Fridays and evening presentations on Wednesdays. Topics and registration information are at ClevelandArt.org/arttogo. To schedule, e-mail abarfoot@clevelandart.org or call 216-707-2459. Contact Karen Levinsky for more information at 216-707-2467.

School Tours School tours led by museum docents can be scheduled now through the first week of June 2012. Tour times are 10:00 to 2:30 and are scheduled on a first-come, first-served basis Tuesday through Friday. Docent-led school tours are free. Visit ClevelandArt.org and click on Learn, Educator Programs to find topics and the registration form (required for all school visits). E-mail is used for confirmation; please provide a working e-mail contact.

Special Exhibition School Tours
Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965) can be scheduled from November 1 through December 16.

Special Exhibition School Tours
Rembrandt in America can be scheduled from February 28 through May 4, 2012. This special exhibition is limited to 50 docent-led students per half-hour. Self-guided tours are welcome after 11:15.

Circle Neighbors Wednesday, November 2, 10:00 coffee and 10:30 program (CMA Gartner Auditorium), New Schools in the Circle. Dan Moulthrop, curator of conversation, the Civic Commons and past host of WCPN's *The Sound of Ideas* moderates the program. Panel participants are Victoria Broer, acting head of Montessori High School at University Circle; Sara Mierke, director of the Gries Center for Experiential & Service Learning (Hawken School); Lyman Millard, communications director, Breakthrough Charter Schools, Citizens Academy; and Edward Weber, principal of the Cleveland School of Science & Medicine (John Hay Campus). Learn how these schools take advantage of our unique University Circle community. Reservations: 216-707-2527 or visit WCCMA.net and click the RSVP button.

Circle Neighbors is a free lecture series sponsored by the Womens Council of the Cleveland Museum of Art in collaboration with the Cleveland Botanical Garden, the Cleveland Museum of Natural History, The Women's Committee of the Cleveland Orchestra, and the Western Reserve Historical Society.

ART YOU CAN TOUCH

The Real Thing Art to Go lets students handle actual works of art.



WHAT TO EXPECT

The South Doors Are Open through October 30 Enjoy the gracious welcome afforded those who walk up the south steps and enter the elegant space of the 1916 building rotunda. After the winter, that entrance reopens on or about April 1.

The Museum Cafe Will Close in January To allow for construction near the north entrance, the museum cafe will move from its current temporary location. A small snack bar will be established in the lower lobby near the walkway to parking, and museum store offerings will be available primarily through exhibition stores attached to that space. The permanent cafe and store will open in the new west wing next fall (when the central atrium also opens).

Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600 to the Present Day The galleries of the east wing (19th-century European art, impressionism, modernism, and contemporary art, plus photography) are open, and the main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art. The new prints and drawings galleries feature the exhibition of prints collected by John Bonebrake.

Coming Up The next new galleries to open, in late 2012, will be in the west half of the lower level of the 1916 building, featuring late medieval and Renaissance art.

CORRECTIONS

We regret two errors in our July/August issue. A project involving x-rays of Monet's *Water Lilies* was ultimately carried out by a team of radiologic physicists from University Hospitals; on page 2 we mistakenly attributed that work to another organization. In that same issue, we should have credited Marianne Berardi for her assistance in proofreading the English translation of a story by Christian Baulez and Stéphane Molinier about a masterpiece of French furniture.

NEW AT CLEVELANDART.ORG

Video and audio for the performing arts season: ClevelandArt.org/VivaGala

How Do You See It Celebrity videos: www.HowDoYouSeeIt.com

MEMBERS APPRECIATION WEEKEND

Read It Online!

Cleveland Art is available online at www.ClevelandArt.org/MembersOnly. Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org. Please recycle your printed magazine if you don't keep it forever.

Saturday, December 3–Sunday, December 4

We're celebrating our CMA members! Join us for a weekend filled with members-only perks. On both Saturday and Sunday, members receive an additional 10% discount on regular priced merchandise in the Museum Store for a total discount of 25%. In addition, members can participate in the following events:

Saturday, December 3

1:00–4:00 Stop by our membership lounge behind the cafe to relax with a light refreshment.

1:30 and 2:30 Enjoy docent-led highlights tours of the collection; tours meet in the east wing on level 1 near the portholes.

1:00–3:00 Music in the galleries, sponsored by the membership department.

Sunday, December 4

1:00–5:30 Holiday CircleFest. Participate in an array of museum-wide events surrounding Holiday CircleFest. Be sure to stop and see the membership-sponsored program in

the Distance Learning Studios from 1:00 to 3:00 (see page 24 for more information).

1:30 Members can see the award-winning film *Still Life* for free! A limited number of tickets will be available on a first-come, first-served basis at the box office starting at noon on December 4. Bring your membership card to receive a free ticket. See page 26 for a description of the movie.

Holiday Gift Memberships Looking for a perfect gift for that hard-to-buy-for family member? Trying to think of something unique to give one of your friends? Why not give your loved ones a gift they can enjoy for an entire year! Holiday gift memberships are available for purchase at the Museum Store or by calling 216-707-2268. They will be sold throughout Members Appreciation Weekend. Members receive a 20% discount on the purchase of new gift memberships. It's a great way to introduce your family and friends to the museum!

A SPECIAL GIVING OPPORTUNITY

Good News As part of the Tax Relief, Unemployment Insurance Reauthorization, and Job Creation Act of 2010, the popular IRA Charitable Rollover is still in effect through December 31, 2011. If you are 70½ or older, you can make a gift to the museum using funds transferred directly ("rolled over") from your IRA without the distribution being considered part of your taxable income.

If you are eligible, this is a wonderful opportunity to make a tax-free charitable gift to the museum. For details about this federal tax incentive, please contact Kathy Branscomb at 216-707-6808 or kbranscomb@clevelandart.org.

NOVEMBER

SUN 10-5 **MON** closed **TUE** 10-5 **WED** 10-9 **THU** 10-5 **FRI** 10-9 **SAT** 10-5

\$ Admission fee

R Reservation required

T Ticket required

M Members only

1
Highlights Tour 1:30

2
Art and Fiction Book Club Begins 1:30 **R\$**
Talk 1:30 *Art in Focus*
Gallery Concert 6:00
CIM student ensemble
Talk 6:30 *Raqs Media Collective*
Film 7:00 *Magic Trip* \$

3
Exhibition Tour 1:30
Fu Baoshi

4
Highlights Tour 1:30
Lantern Workshop
6:00-8:30 *Batik lanterns* **R\$**
Film 7:00 *Life in a Day* \$
VIVA! & Gala Performance 7:30 *Bassekou Kouyate & Ngoni Ba* \$

5
Members Trip *Oberlin*
Highlights Tours 1:30 and 2:30

6
Art Cart 1:00-3:00
China: Art and Technology
Film 1:30 *Life in a Day* \$
Highlights Tour 1:30
Lantern Workshop
2:00-4:30 *Batik lanterns* **R\$**
Exhibition Tour 2:30
Fu Baoshi

7
Museum closed



8
Highlights Tour 1:30

9
Talk 1:30 *Art in Focus*
Film 6:30 *Cinema Komunisto* \$
VIVA! & Gala Gallery Concert 7:30 *Gregory Fulkerson, violin (part 1)*

Cinema Komunisto
Director in person

10
Exhibition Tour 1:30
Fu Baoshi **T**

11
Highlights Tour 1:30
Lantern Workshop
6:00-8:30 *Batik lanterns* **R\$**
Film 6:45 *The Interrupters* \$

12
Highlights Tours 1:30 and 2:30

13
Highlights Tour 1:30
Talk, Reading, and Film 1:30 *An Afternoon with Susan Orlean and Rin Tin Tin* including *Clash of the Wolves* \$
Lantern Workshop
2:00-4:30 *Batik lanterns* **R\$**
Exhibition Tour 2:30
Fu Baoshi

14
Museum closed

15
Highlights Tour 1:30

16
Talk 1:30 *Art in Focus*
Film 7:00 *Eames: The Architect and the Painter* \$
VIVA! & Gala Gallery Concert 7:30 *Gregory Fulkerson, violin (part 2)*

17
Exhibition Tour 1:30
Fu Baoshi **T**

18
Highlights Tour 1:30
Lantern Workshop
6:00-8:30 *Batik lanterns* **R\$**
Film 7:00 *Being Elmo: A Puppeteer's Journey* \$

19
Highlights Tours 1:30 and 2:30

20
Highlights Tour 1:30
Film 1:30 *Being Elmo: A Puppeteer's Journey* \$
Lantern Workshop
2:00-4:30 *Batik lanterns* **R\$**
Exhibition Tour 2:30
Fu Baoshi

21
Museum closed

22
Highlights Tour 1:30

23
Talk 1:30 *Art in Focus*

24
Museum Closed
Thanksgiving Day

25
Highlights Tour 1:30
Film 7:00 *Vincent Wants to Sea* \$

26
Highlights Tours 1:30 and 2:30

27
Highlights Tour 1:30
Film 1:30 *Vincent Wants to Sea* \$
Exhibition Tour 2:30
Fu Baoshi

28
Museum closed

29
Highlights Tour 1:30


30
Talk 1:30 *Art in Focus*
Talk 6:30 *Perspectives on Chinese Art*
Ji Yunfei and Paola Morsiani
Film 7:00 *Daylight* \$

Perfect Setting

Hear Gregory Fulkerson play Bach partitas for solo violin, in the galleries, for free, November 9 and 16.



DECEMBER

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
				1 Members Registration Begins Museum Art Classes Exhibition Tour 1:30 <i>Fu Baoshi</i>	2 Winter Lights Lantern Festival Begins <i>Environment of Lights</i> installation on Wade Oval, lantern displays Highlights Tour 1:30 Film 7:00 <i>Up the Yangtze</i> \$	3 Members Appreciation Weekend Highlights Tours 1:30 and 2:30
4 Members Appreciation Weekend Holiday CircleFest 1:00-5:30 music, distance learning, food, shopping, and more Art Cart 1:00-3:00 <i>China: Art and Technology</i> Ink Painting Demonstration 1:00-3:00 Film 1:30 <i>Still Life</i> \$ Highlights Tours 1:30 and 3:30 Lantern Workshop 2:00-4:30 Exhibition Tour 2:30 <i>Fu Baoshi</i> T Lantern Procession 5:30	5 Museum Closed	6 Highlights Tour 1:30	7 Talk 1:30 <i>Art in Focus</i> Gallery Concert 6:00 <i>CLM student ensemble</i> Film 6:30 <i>Old Jews Telling Jokes</i> \$ Film 7:30 <i>General Orders No. 9</i> \$	8 Exhibition Tour 1:30 <i>Fu Baoshi</i> T	9 Highlights Tour 1:30 Film 7:00 <i>Hell and Back Again</i> \$ VIVA! & Gala Performance 7:30 <i>Chinese Art Music: Yang Wei & Ensemble</i> \$	10 Highlights Tours 1:30 and 2:30
			Still Life Members can see this gorgeous film for free during Members Appreciation Weekend			
11 Highlights Tour 1:30 Film 1:30 <i>Hell and Back Again</i> \$ Exhibition Tour 2:30 <i>Fu Baoshi</i>	12 Museum closed	13 Highlights Tour 1:30	14 Talk 1:30 <i>Art in Focus</i> Film 7:00 <i>Littlerock</i> \$ VIVA! & Gala Performance 7:30 <i>Natalie MacMaster: Christmas in Cape Breton</i> \$	15 Exhibition Tour 1:30 <i>Fu Baoshi</i> T	16 Registration Begins <i>Museum Art Classes</i> Highlights Tour 1:30 Gallery Lecture 6:30-7:30. <i>The John Bonebrake Donation</i> Jane Glaubinger Film 7:00 <i>My Reincarnation</i> \$	17 Highlights Tours 1:30 and 2:30
18 Highlights Tour 1:30 Film 1:30 <i>My Reincarnation</i> \$ Exhibition Tour 2:30 <i>Fu Baoshi</i>	19 Museum closed	20 Highlights Tour 1:30	21 Talk 1:30 <i>Art in Focus</i>	22 Exhibition Tour 1:30 <i>Fu Baoshi</i>	23 Highlights Tour 1:30	24 Highlights Tours 1:30 and 2:30
25 Museum Closed <i>Christmas Day</i>	26 Museum Open! Film 1:30 <i>The King of Masks</i> \$	27 Highlights Tour 1:30 Film 1:30 <i>Happy Times</i> \$	28 Talk 1:30 <i>Art in Focus</i> Film 1:30 <i>Suzhou River</i> \$	29 Exhibition Tour 1:30 <i>Fu Baoshi</i> Film 1:30 <i>East Palace, West Palace</i> \$	30 Highlights Tour 1:30 Film 1:30 <i>Blind Shaft</i> \$	31 Festival Ends <i>Winter Lights</i> Highlights Tour 1:30 and 2:30 Film 1:30 <i>Oxhide</i> \$

ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org/calendar

Suzhou River A Chinese riff on Hitchcock's *Vertigo* by an oft-banned filmmaker





**THE CLEVELAND
MUSEUM OF ART**

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Cleveland, Ohio
44106-1797

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Saturday, Sunday
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Wednesday, Friday
10:00–9:00

Closed Monday

Administrative

Telephones

216-421-7340
1-877-262-4748

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable
service fees apply for
phone and internet
orders.

Facebook

Cleveland Museum
of Art

Twitter

@ClevelandArt

Blog

clevelandart.
wordpress.com

Membership

216-707-2268
membership@
clevelandart.org

Museum Store

216-707-2333

Ingalls Library Hours

Tuesday–Friday
10:00–5:00; Wed.
until 7:30

Reference desk:
216-707-2530

Parking Garage

\$5 for 15 minutes to
2.5 hours;
\$1 per 30 minutes
thereafter to \$10
max. \$5 after 5:00



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